

American Art News

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NEW YORK, OCTOBER 21, 1911.

SINGLE COPIES, TEN CENTS.

IN THE GALLERIES.

New York.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 1 East 40 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Louis Ralston, 567 Fifth Avenue—Ancient and modern paintings.
Henry Reinhardt, 567 Fifth Avenue—High-class paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Tabbagh Frères, 396 Fifth Avenue—Art Musulman.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries—Fine Arts.

Germany.

Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfurt—High-class antiquities.
G. von Mallmann Galleries, Berlin—High-class old paintings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Selected pictures by Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

THE DANCING INDIAN.

Mrs. Eva A. Remington, widow of the artist, has been notified by a jewelry house that several bronzes executed by her husband, among them the "Dancing Indian," are being offered for sale and falsely attributed to the artist. An expert in bronzes declared the "Dancing Indian" to be of Austrian make and declined to buy it at the figures offered, \$750, and later \$300.

Mrs. Remington has instructed her lawyer to take action to protect her late husband's works against forgeries.

BENNETT PORCELAINS.

While the English newspapers are still guessing as to the identity of the purchaser of the famous collection of porcelains formed by Sir Richard Bennett and sold by Mr. Edgar Gorer in July last at a reputed price of \$3,000,000, Fifth Avenue seems to be confident that the buyer was Lord Michelam, who secured the great Lawrence portrait, "Pinkie," from the Messrs. Duveen last spring. Lord Michelam is a new peer, and was Mr. Stern, one of the South African multi-millionaires.

GRIGSBY AUCTION SALE.

One of the first and important art auction sales of the season at a leading auction house will be that of the art belongings and house furnishings of the Park Avenue residence of Miss Emily Grigsby.

ART DIRECTOR SAILS.

Harrison S. Morris, American Art Director at the Rome Exposition, accompanied by Mrs. Morris, sailed on the George Washington Thursday last en route to Rome, where he will supervise the taking down and packing for shipment home of the American pictures and sculptures shown in the American Pavilion at the Exposition. Mr. Morris did not spend much time in Rome, and some few weeks after the belated opening of the American Pavilion last April returned home to spend the summer. The secretary, Mr. William Henry Fox remained at his post during the summer and the cholera scare.

DR. BODE TO VISIT US.

Dr. Wilhelm Bode, of the Kaiser Friedrich Museum, Berlin, the most noted authority in the world on the works of Rembrandt and other Old Masters, is about to leave Berlin for a brief tour in the United States. He will come first to New York and will visit and inspect during his sojourn in this country the best private and public collections. Dr. Bode's visit will be an event in art circles.

"FAKE" PICTURES OFFERED.

Mr. William Macbeth recently received a letter from Mr. Samuel W. Johnson, the self-styled president of the "Owners' Art Club," St. Louis, Mo., stating that he had some valuable paintings by native and foreign artists, among them "Evening Storm," by George Inness; "Land and Sunset," by A. H. Wyant; "Fisher Fleet," by Winslow Homer; "Landscape," by Thomas Moran, and "Sheep Pasture," by Horatio Walker.

Mr. Macbeth sent for the pictures and on their arrival examined them, and gave the following opinion: "None of the pictures, with the possible exception of the Inness, was in manner, subject or color at all like the work of the painter whose canvas it purported to be. The alleged Inness did bear a certain faint—very faint—resemblance to that master's work, but the others did not."

It is only fair to state that Mr. Johnson asked to have the pictures returned, said he had no idea of their value or authenticity, and had only acted as a broker in the matter.



THE ANNUNCIATION,
By Roger van der Weyden
(Formerly in Rudolphe Kann Collection)

Loaned to Metropolitan Museum by Mr. J. Pierpont Morgan.

A REMBRANDT FOUND.

Dr. A. Bredius, The Hague "expert," has recently discovered a Rembrandt unknown until now. It is a small Head of Christ, and perhaps a study for the Emmaus picture in Copenhagen. In drawing and color it has all the characteristics of Rembrandt's studies for his Christ pictures.

Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Kleinberger Galleries—Old Masters.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Tabbagh Frères—Art Oriental.
Reiza Kahn Monif—Persian antiques.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Special loan exhibition of original works by Aubrey Beardsley.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

The Folsom Gallery, 396 Fifth Ave.—Recent portraits and landscapes by Jonas Lie.

Hahlo & Co., 569 Fifth Ave.—Etchings by Hedley Fitton.

E. M. Hodgkins, 630 Fifth Ave.—Old English drawings.

Kennedy & Co., 613 Fifth Ave.—Etchings by Gravesande.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Selected American paintings to Oct. 28.

Moulton & Ricketts, 12 West 45 St.—Etchings by modern masters.

EXHIBITIONS NOW ON.

An exhibition of black and white, by modern masters of the needle, Frank Brangwyn, Axel Haig, Hedley Fitton, and others will open on Monday at the new Moulton & Ricketts Galleries, 12 West 45 St. Further mention will be made next week.

Fitton Etchings.

The opening exhibition at the Hahlo Galleries (Windsor Arcade) shows a complete collection of etchings by Hedley Fitton. The display includes many fine proofs from the artist's own portfolios. An especially interesting example is "St. Andrews Castle in the Kingdom of Fife," and "The Rialto—Venice" reveals great beauty of line and good perspective. Their galleries are also showing a number of works by the great technician Meryon, full of that poetry for which his work is noted.

Americans at Montross.

At the Montross Gallery, No. 550 Fifth Ave., an opening exhibition of 17 carefully selected American oils is now on, through Oct. 28. The artists, all well and characteristically represented, are: Hugo Ballin, with two examples; Child Hassam, 4; W. L. Lathrop, 3; Alexander Schilling, 2, and Elliott Daingerfield, T. W. Dewing, Gari Melchers, D. W. Tryon, Horatio Walker, J. Alden Weir and Henry C. White, one example each. All the canvases, with the exception of Hassam's well-known "Village Street—Old Lyme" of 1906 and "Hudson-Midwinter" of 1908, Schilling's "Uplands" of 1909, Walker's "First Snow" of 1910, Weir's "Buckwheat" and White's "December" of 1910, were painted this current year, and exemplify the last, and in several instances the best work of the able painters represented.

The next exhibition—one of early Chinese Paintings—Tang to Ming period, seventh to eleventh century B. C., will be held during November.

PHILADELPHIA.

Entry cards for the tenth annual Miniature Exhibition at the Academy, Nov. 11-Dec. 17, to be held in conjunction with the annual water-color exhibitions, must be sent today. This exhibition of the Pennsylvania Society of Miniature Painters will include, not only modern miniatures, but a loan collection of old miniatures of the eighteenth and nineteenth centuries, to show the best work of the past with that of the present. Many miniatures have been promised, of artistic and historical interest, among examples of Cosway, Isabey, Maltone, Fraser, Peale and Brown.

THE ROME EXPOSITION. (Concluded)

In last week's issue some extracts were given from Mr. Christian Brinton's story of the American exhibit at the International Exposition at Rome from the forthcoming November issue of the International Studio. Other extracts from the same story follow:

"If one swallow or even two fail to spell summer, neither do a few prominent canvases constitute a representative art exhibition, and, welcome as are Whistler's 'Sarasate' and Sargent's 'Mme. Gautreau' and 'Miss M. Carey Thomas,' they hardly atone for the dispiriting and indifferent complexion of the walls in the two main rooms. It is true that the names which conventionally count in American painting are not missing. Thayer and Brush are seen in their approved moods, Chase's 'His First Portrait,' Winslow Homer's 'The Wreck,' Eakins's 'Thomas Kenton' and Alexander's 'Memories' occupy imposing positions, yet by no means are all these pictures novelties either to Europe or to America. The date on the incomparable 'Mme. Gautreau' is 1884, and one of the Thayers, one of the Brushes and the 'Miss Thomas' have already done duty at the Paris Exposition of 1900. It is furthermore impossible to eulogize the appearance of the galleries as a whole: the dull-brick-dust background is obviously unpropitious, and it should hardly seem necessary to sequester a picture, least of all one by so subtle a talent as Twachtman, over a doorway. The hanging of the Whistler portrait is calculated to display to the best possible advantage the reflective properties of glass, and indeed most of the canvases suffer from a cruelly searching spotlight and a smooth, grey cement floor which serves to heighten its intensity. While still discussing the two chief protagonists of American art, namely Whistler and Winslow Homer, one may be pardoned for noting that the only other picture by the former is a cracked and almost indistinguishable 'St. Mark's, Venice,' and the solitary example by the latter is 'The Wreck,' already mentioned, a work in no wise typical of the master marine painter of his generation. Whistler may be sufficiently well-known, though not in Rome, and it is the more profound and stirring Homer of a later phase who should have been seen in all his compelling grandeur and simplicity.

"In the arbitrary categories such as portraiture, landscape, interiors, still life, etc., the rooms as a whole reveal no little variety of choice. * * * Although there are several excellent landscapes, mainly those by W. Elmer Schofield and Gardner Symons, it is difficult to explain the absence of such undisputed exponents of native scene and changing season as Mr. Redfield and Mr. Metcalf, the one surely the most vigorous, the other the most sensitive and lyrical of our outdoor painters. By all odds the finest interior is Gari Melcher's 'Morning Room.' * * *

"In the leading Continental exhibitions pictures are nowadays arranged according to the group system, either individually or collectively, yet in only a few timid instances has this been attempted in the American Pavilion at Rome. * * *

"Considering the radical and far-reaching changes which are at present taking place in European and also American art, it is a matter for surprise that no hint of this worldwide movement should be visible on the walls of the American Pavilion at Rome. Our painting has not, as promoters of exhibitions would have us believe, come to a halt with the Düsseldorf or Barbizon traditions, with the

Manet imitators, the devotees of Degas, or the apostles of tonal division, including the Impressionists and their immediate followers. There are numerous young Americans both at home and abroad who have fully mastered the principles of a bolder, more synthetic gospel of form and color, and they are assuredly entitled to representation in any display of native endeavor which claims to be comprehensive. * * *

"Even a cursory survey of the American Exhibition at Rome leads to the inevitable conclusion that it fails to compare favorably with the showing made at Paris in 1900 or the admirable display organized by Mr. Hugo Reisinger and seen to conspicuous advantage last year in Berlin and Munich. It falls behind the former in numerical strength and general comprehensiveness, and is distinctly inferior to the latter in logical sequence and selective discrimination. The representation afforded such acknowledged masters as Whistler, Winslow Homer, Gari Melchers and Miss Cassatt is frankly inadequate, while on the contrary a goodly array of inconsequential nobodies are given an altogether disproportionate amount of space. There is furthermore evident in the conduct of the affair as a whole an entire absence of that personal distinction and urbanity so essential to any undertaking which aims to achieve success in a foreign capital. It is not sufficient in such matters to be raucously patriotic. We have enough art in America to enlist the interest and enlightened sympathy of Europe, but it must be chosen with exacting taste and presented in a manner befitting one of the most delicate and sensitive manifestations of the national consciousness.

The Art Department of the Ethical Culture School, under its new director, Miss Irene Weir, offers two new courses in art, which are open to its own students and others. Any student of exceptional ability who is unable to pay, may be admitted to one or both courses, by means of a free scholarship.

The courses have been given by Miss Weir at the Museum of Fine Arts, Boston, and the Rhode Island School of Design. They include design, drawing and painting from life, composition and illustration.

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PUBLIC AUCTION SALE IN PARIS—

[1] AT THE GEORGES PETIT GALLERIES, 8 Rue de Seze
Monday, Nov. 27, Tuesday, Nov. 28 and Wednesday, Nov. 29, 1911
AT 2 P. M.

[2] AT THE HOTEL DROUOT, Rooms 7 and 8
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Exhibitions

Private—GEORGES PETIT GALLERIES, Saturday, November 28
1.30 to 6 P. M.

Public—GEORGES PETIT GALLERIES.....November 26
HOTEL DROUOT.....December 5

Catalogue can be seen and inspected at the office of the "American Art News"

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EXHIBITION CALENDAR FOR ARTISTS

| | |
|--|------------|
| NATIONAL ACADEMY OF DESIGN, 215 West 57 St., New York. | |
| Winter Exhibition. | |
| Exhibits Received | Nov. 20-21 |
| PHILADELPHIA WATER COLOR CLUB and | |
| PENNSYLVANIA ACADEMY FINE ARTS, Philadelphia, Pa. | |
| Exhibits received not later than | Oct. 24 |
| New York Exhibits received by W. S. Budworth by | Oct. 24 |
| Boston Exhibits received by Doll & Richards by | Oct. 21 |
| Opening of Exhibition | Nov. 13 |
| Closing of Exhibition | Dec. 17 |
| PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS and | |
| PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa. | |
| Tenth Annual Exhibition of original miniatures. | |
| Exhibits must be express prepaid to Penna. Acad- | |
| emy by | Nov. 2 |
| Opening of Exhibition | Nov. 11 |
| Closing of Exhibition | Dec. 17 |
| ART INSTITUTE OF CHICAGO, Chicago, Ill. | |
| Twenty-fourth Annual Exhibition of Oils and Sculpture. | |
| Entry cards must be received by | Oct. 23 |
| Exhibits must be received at Art Institute by | Oct. 31 |
| Varnishing day and press view | Nov. 10 |
| Annual reception | Nov. 14 |
| Opening of exhibition | Nov. 14 |
| Closing of Exhibition | Dec. 27 |

IN AND OUT THE STUDIOS

The many friends of Harry Watrous will be glad to learn that he has returned from Lake George and is safe and well after the almost fatal runaway accident which overtook him and Mrs. Watrous while driving during the summer. Mr. Watrous's legs and an arm were broken and he was otherwise injured. He is happily entirely recovered and expects shortly to begin work in his Sherwood studio.

A concrete fountain designed by Pierre J. Cheron, reproduced on this page, was recently placed in West Side Park, Jersey City. It is the largest work of the kind ever executed in America, as it weighs three hundred and sixty-five tons and is fifty-three feet in height. The basin in which it stands is one hundred and sixty feet in diameter. It contains twenty-seven water spouts and will have 150 electric lights. Well modelled sea lions adorn the base, and three appropriate Tritons gracefully decorate the upper basin. It is a dignified and beautiful work.

Clara Weaver Parrish returned recently from a prolonged sojourn where she painted several canvases characteristically beautiful in color.

Anna Fisher spent the summer in the Adirondacks and has several excellent canvases to show. Those of early morning are especially attractive.

Carleton T. Chapman spent the summer in California. He has returned to his Sherwood studio with several attractive canvases.

Charles M. Lang spent a part of the summer at Albany where he restored a number of the Capitol pictures injured in the fire. At his Sherwood studio he is painting a picture of the Capitol in flames from sketches made at the time of the conflagration.

Herbert A. Morgan returned last week from Belgrade Lakes, Maine. At his Sherwood studio he is showing some of his ideal heads and studies of ballet girls.

A. L. Kroll has removed his studio from the Tenth St. Building to 2231 Broadway where he has been painting New York scenes and portraits. He is teaching at the National Academy.

Alethea Hill Platt spent the summer in Europe painting in Brittany, Isle of Wight, Devonshire and Worcester-shire. Since her return she spent a short time at Arkville where she painted the interior of A. L. Wyant's studio.

Ernest Blumenschein recently returned from Taos, New Mexico, where he painted several Indian subjects.



FOUNTAIN,

Designed by Pierre J. Cheron.

Recently placed in West Side Park, Jersey City, N. J.

Martha W. Baxter spent a considerable part of the summer at Lenox, Mass., where she painted portraits. She has returned to her Sherwood studio.

Helen Watson Phelps has returned to her Sherwood studio after a long sojourn in Spain and France. She is devoting her time to painting nudes, which she handles with great delicacy and beauty of color.

SHOULD EXHIBITORS PAY?

At the regular meeting of the Architectural League, Oct. 10, a resolution was introduced by the executive committee providing that, hereafter, all non-members of the league, except those especially invited to exhibit at the annual exhibition should be charged \$1 per square foot for exhibits, and that the minimum fee of an exhibitor not a member shall be \$5. This resolution was voted down upon the ground that it was too much of a commercial transaction; the point being made that the league members should bear the expenses of the exhibition and keep an open door for all exhibitors who had anything good to show. It was voted, however, to charge an admission fee of 25 cents. at the annual exhibitions each day, except on Saturdays, and to distribute free tickets as in the past to students and draughtsmen.

Edward Gay has returned to his Mount Vernon N. Y., studio, where he is engaged on a large decoration—the subject, the Acropolis at Athens—size 8x14 feet.

METROPOLITAN MUSEUM.

Four pictures of unusual importance recently acquired by the Metropolitan Museum as announced in the *Art News* last summer, are "The Three Miracles of Saint Zenobius," by Botticelli; "Mars and Venus Trapped by Vulcan," by Sodoma; a cassone panel, by Matteo di Giovanni, and Carpaccio's "Meditation on the Passion." The last was purchased by the Museum through Mr. Sulley, from the Abdy collection in London last May. The Botticelli came also from the same collection. It is one of a series of paintings in tempora on poplar panels, illustrating the life and miracles of Saint Zenobius, of which two are in the Mond collection in London and another in the Dresden gallery. The panels were originally in the Palace of the Marchese Rondinelli, in Florence.

In the decorative art department an elaborate bronze door knocker in Renaissance design has been added, also some remarkable wood carvings of the Gothic period, a gilt bronze statuette, and a bronze equestrian statue, Louis XIV., by Girardon. Two complete suits of armor have also been added.

"The Annunciation," by Roger Van der Weyden, loaned by Mr. J. Pierpont Morgan, is on exhibition in gallery 34. This noted work, reproduced on the first page of this issue, comes from the Rudolphe Kann collection.

A loan collection of old silver, chiefly church services, used in America, 16 old portraits by J. S. Copley, all of his American period, a portrait by Pelham and six portraits by Blackburn are to be shown at an exhibition to open with a reception Nov. 6. The silver and early American portraits were recently shown at the School of Design, Providence, R. I.

HISPANIC SOCIETY.

The Hispanic Society of America has recently made several notable acquisitions to its Museum. Among these now on view are "The Ascension of Mary Magdalene," by Ribera; "Carthusian Monk," by Zurbaran; two portraits, one of the King of Spain and one of the Queen, painted by Sorolla; and a bronze figure of a Spanish dancer, and a small portrait of Sorolla, by Prince Paul Troubetskoy.

BROOKLYN MUSEUM.

Choice miniatures bought at the Hoe sale by Mr. Augustus A. Healy, and presented by him to the Brooklyn Museum of Arts and Sciences, were recently placed on exhibition. Although there are only six examples, they are highly prized by the Museum officials as among their chief treasures.

DUVEEN ON PENFIELD.

Mr. Joseph Duvéen of Duvéen Bros., arrived on the Lusitania last week. He said he had read the statement of Mr. Frederick Courtland Penfield, published in the *American Art News* in regard to the denuding of the English baronial halls of their pictures, art objects and stated: "I wish that I had a one-thousandth part of the treasures still remaining in England, for despite all that the nation has lost, there is a great quantity left. In fact, England is still the greatest treasure house in works of art and is the home of valuable objects that appeal to the connoisseur."

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Irving R. Wiles has returned from Peconic, L. I., and is settled for the winter at his studio, 130 West 57 St.

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Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Poinet . . . 2 Rue Brea

ENGLAND FEARS ART LOSSES.

Mr. Frederic Courtlandt Penfield, the American art collector, who in a recent interview, published in London and re-published in the *American Art News* of September 16 last, stated that England was fast being denuded of its art treasures and that the private collections of England contained many clever copies, the originals having been sold, for the most part to Americans, unwittingly stirred up a hornets' nest in the English art world, and it would seem started the alarm bells to ringing there. Lord Curzon, speaking at the recent opening of the remarkable exhibition of old masters at the Grafton Galleries in London—described in our London letter elsewhere—and probably with Mr. Penfield's utterances in his memory, said in part:

"None of these pictures come from public collections; they all hail from private collections. Some of them have never been exhibited before; some, I daresay, are unknown except to a few. The collection is really supplementary to another collection held in these same galleries two years ago, and the two exhibitions together give you an idea of the astonishing wealth of works of art that exists in this country. I suppose there is no country in the world whose resources in private art collections are equal to our own. This is due to a number of causes and perhaps most of all to a fact which seems now to recede into a past which we can hardly understand. In the Eighteenth Century the education of a young nobleman was not considered complete unless he made the grand tour, and the grand tour was incomplete unless it was accompanied by the purchase of foreign works of art. * * * Now, unfortunately, the pendulum has swung the other way, and this country, which used to be the great purchasing country has become the great selling country of the world and has become the happy hunt-

ing-ground of foreign connoisseurs, Directors of Continental Galleries, and above all the American millionaire. Do not let us suppose that there is anything surprising in this. It was inevitable and is due to quite a number of influences.

The Competition for Pictures.

"It is due in the first place to the great growth of artistic perception, of the sense of beauty, the result of which has been that our galleries and museums, as well as those of the Continent, are ever competing with others for the possession of notable works of art. Hence it is that so many of those works have been absorbed, and the prices of those remaining have gone up. Then you have the appearance on the scene of the American millionaire, and whether his motives be personal and selfish or whether they be patriotic he has wealth behind him which makes him absolutely irresistible. And just at the very moment when this attack is being made on our virtue in this country, our capacity for resistance is diminished by the enormous burden that is being placed on the owners of works of art by the hand of the State. Therefore, £100,000 is no unusual price nowadays for a great work of art, and it is with no feeling of shock that you read when you open your paper in the morning that either a picture or a castle is about to be spirited away from our shores. I would make one further pessimistic reflection, and that is that in my own opinion the situation, instead of getting better, will get worse. It will get worse, because the number of valuable masterpieces is strictly limited, and as they disappear of course the price of the residue must continue to go up. So far as one can see, the purchasing power of the United States is likely to increase in the same ratio, and remember that the American purchaser now insists on buying pictures with the most unquestionable credentials, and is not to be put off with clever fakes, with which he was content twenty or thirty years ago, and which you can see in the Metropolitan Museum and other galleries in New York. How is this situation to be met? * * *

Prohibition of Exportation.

"Many people say we ought to pass a law on the lines of the one that exists in Italy for the prohibition of the exportation of works of art. No doubt a good deal could be said for it, but pray remember that there is a great difference between Italy and ourselves, that the art works which the Italian Government keeps at home are Italian in character and origin, and therefore part of the national heritage, whereas the pictures we want to keep are not, in the main, the pictures of the English school of the Eighteenth Century, but pictures of the Old Masters which have come to this country by the very same process of spoiling the Egyptians which is now being employed against ourselves. Just consider this: If my great-great-grandfather in 1760 bought works of Rembrandt or Raphael or Hals in Italy it would be very hard to enact that his great-great-grandson, for the honor of his country, is not to be at liberty to sell them at the present day because of their inestimable merit. That would be an encroachment on the liberty of the individual which, however much there might be to be said for it in the interests of art, would not, I think, be tolerated by Parliament. Then it is suggested that the State might earmark that portion of national revenue which comes from the taxation of works of art and give it back towards the purchase of pictures. There is nothing in principle to be said against that. It seems just, but in practice you would find it difficult to estimate the value of that part of the revenue.

He also suggested the preparation by a competent commission of a private and confidential schedule of those art works in Great Britain, strictly limited in number, which possess so unique a value that their loss could not be afforded, and that the owners of these should be asked, in the event of their desiring to sell same, to give the Government the first opportunity. He said this would be "not only placing England on an equality with the foreigner but really giving the Nation a superior chance."

HENRI ROCHEFORT ANSWERED

The remarkable interview with Henri Rochefort in Paris, published in the N. Y. "Times" of Sept. 24 last, has not unnaturally excited much comment and provoked much discussion in art circles.

M. Rochefort, among other sensational and original utterances, said:

"Americans seem by far the preferred victims of professional art fakers."

But M. Rochefort, fearing that his statement was too sweeping, hastily added: "I do not mean by this that Americans as a nation are easier to swindle than any other. I was in the United States in 1873 and had occasion to get in close touch with your countrymen and to study them at my ease. I like them very much. There is something frank and sincere about them which appeals to me, and I observed at the time that the characteristic of your people was to get full value for their money."

"There is, therefore, nothing deprecatory in my remark. It is just the statement of a truth. Maybe this high percentage of American victims is due to the greater number of Americans who buy works of art as compared with other nations. In any case, the fact remains that there are over 2,500 Rembrandts in the United States. As the authenticity of the Rembrandts in the art galleries of Europe is well established, only a very few at the outside of these 2,500 in America can be genuine."

"People come to me every few days," he said, "with pictures on which they want my opinion. The greater part of these paintings are more copies. But when I give my frank opinion on a bogus work of art the owner invariably assures me that I am mistaken, that it is an original, and that he has been offered a fabulous price to part with his treasure, which I, of course, immediately advise him to do."

"One day I called on a Parisian art dealer from whom I had bought on various occasions several genuine old masters, and whose chief trade is with Americans. I found him busy scratching the signature of Murillo from what I at once recognized as a painting by the famous Spanish master. On my expressing surprise at his action the dealer replied: 'I know it is an original, but as I have already sold many fake Murillos to a wealthy American to whom I intend selling this real one I must make the signature on this painting correspond with that on the other pictures.'"

After a story of how he pointed out to Baron Edmond de Rothschild the fraudulent character of a so-called early French master, for which the nobleman had just paid \$6,000, and how the dealer from whom the former had bought the work, when informed of M. Rochefort's pronouncement, offered the collector a profit of \$400 with the result that the baron afterwards doubted M. Rochefort's judgment and expended nearly half a million dollars in the purchase of pictures from the same dealer. M. Rochefort proceeded as follows:

"One day I called with a friend at the store of a well-known dealer in the center of Paris. I knew the man to be a swindler, but thought he might happen to have some genuine works. He took us to a little door and with a mysterious air ushered us into a small, ill-lighted room with bare walls. The only thing in the room was an easel with a painting which I at once recognized as a copy of one of the famous portraits of Lady Hamilton by Romney. 'It is one of Romney's masterpieces,' said the dealer, 'and is worth \$40,000.' I stepped up to the picture, as if to examine it in

detail, and stuck a pin in the paint. The pin stuck, and thus proved the picture to have been painted within the last year and a half, for it takes oil paintings that long to dry perfectly."

This anecdote prompted the question as to how Rochefort could recognize a genuine work of art and detect a fraud. "Why, it is the easiest thing in the world," he replied. "Almost any one could pick out letters from a score or so of friends if they were mixed in with a thousand other letters. And so it is with me. The masterpieces of art have been my friends since childhood. I have studied art all my life, and can tell the stroke of one painter from that of another just as I can tell the handwriting of one friend from that of another."

The veteran journalist then rehearsed the recent Count de Choiseul-Van der Peer and D'Aulby fraudulent picture cases, with the details of which art lovers are familiar, and then paid his respects to certain well-known pictures and collectors as follows:

"The public is usually greatly impressed by the personality of the owner of the picture and seems blind to the defects of the painting itself. Good illustrations of this are the 'Virgin and the Child,' by Rubens, in the Emperor of Germany's Gallery at the Sans-Souci Palace, and 'Anne of Austria,' by Rubens, and the 'Marquise Spinola and Her Child,' by Van Dyck, both in the London gallery of Mr. J. Pierpont Morgan. It is very probable that if these paintings belonged to some unknown and poor collector they would be branded as frauds. Money is not the main factor in possessing a good collection of paintings or of any works of art. Mr. Morgan is brooding over this truth now that the bust of St. Martin, which he returned to the French Government, has been discovered to be but a copy of an original stolen years ago and which has not yet been found."

The Shillito Case.

The Shillito story, which through M. Rochefort is made public for the first time, he thus related:

"The Shillito sisters belong to the family of that name which owns a large department store in Cincinnati. They have lived many years in Paris, where they occupy a beautiful apartment on the Avenue due Bois. Although they have always declined to make any statement to the press or to appeal to the police, the facts are none the less true and are well known among the Misses Shillito's numerous friends here and in America."

"They met some years ago a man who masquerades here as a Catholic priest and who has already made many victims in the American colony. This priest played his game so well with the Shillito sisters that they became converted to Catholicism and shortly after bought old masters to the amount of \$40,000. So wily is this priest, however, that he has never been caught in the many swindles with which he has been connected. A few months ago an art expert, connected, it is said, with the Metropolitan Museum, visited the picture gallery of the Shillito sisters and recognized the paintings as pure fakes. Influence was brought to bear on these new converts to Catholicism which prevented their bringing suit and which has so far averted the scandal."

"The Windmill" Doubted.

"The case concerning Henry C. Frick and his purchase of the 'Windmill,' long attributed to Rembrandt, is even more recent, and shows to what extent experts of world-wide repute can be misled. In this instance the fraud was

(Continued on page 6.)

LONDON LETTER.

London, Oct. 11, 1911.

Probably the most remarkable collection of "Old Masters" ever assembled in London is now on view at the Grafton Galleries.

Innumerable private houses have given up for the occasion some of their greatest pictures; while others have been ransacked to such good purpose as to reveal the existence in the country of many unsuspected art treasures, many of which, if suddenly brought to auction, would set the whole world talking.

In some cases there are pictures known even now only to a very few of the leading connoisseurs. In others the owners themselves have only lately awakened to an appreciation of the treasures on their walls. There is, for instance, a Spanish "Primitive" dated about 1400 which has been in concealment, in a private house in the West End, its very existence practically unknown to those who pride themselves on knowing all about the world's great paintings.

In one room three fine Rembrandts hang side by side, and a couple of Gainsborough portraits awaken popular interest. Two small houses, one in the suburbs of London and one in the North of England, have yielded wonderful finds. The great revelation of this new peep at Old Masters is the fact that for years, indeed for many generations, pictures of almost fabulous value have been preserved in private ownership without a thought of the riches they represent nowadays.

The exhibition—which is in aid of the National Art Collections Fund—comprises 217 canvases. Having regard to the price set nowadays on Old Masters, especially by American collectors, the worth of this collection in the aggregate cannot be far short of a million pounds.

Mr. Claude Phillips says in the "Telegraph."—"The show, though far from equalling the memorable display of masterpieces made in the same galleries last year, is of the highest interest both to specialists and to less professional art-lovers. Quite a number of admirable works of the *Trecento* and *Quattrocento* are now revealed, which will be unfamiliar not only to the general public, but even to the majority of critics. On the other hand, there are things here—and too many of them—the absence of which we could have borne with absolute equanimity. The hanging, too, except in the Octagon Room, which is devoted to Italian art of the fourteenth and fifteenth centuries, is of far too haphazard a character, and altogether open to unfavorable comment. Thus, one side of the great gallery is occupied by famous panels and canvases of the Florentine and Venetian schools, while the rest is given up to Gainsborough, Romney, Guardi, Poussin, Watts, pseudo-Titian, pseudo-Tintoretto; to Italian mannerists of the seventeenth century; and then to Goya, Gainsborough again, and finally Rembrandt. An *embarras de choix*, indeed, but one in which the embarrassment is, alas, more evident than the choice!"

"Among the finest and most interesting things in the galleries are the Fra Bartolommeo, the Andrea del Sarto, the Pontormo contributed by the Countess Cowper from Panshanger; the two fantastic and charming panels by Filippino Lippi, lent by Sir Bernhard Samuelson; the beautiful "St. Jerome in the Desert," by Cima, the "St. George and the Dragon," by Sodoma, the splendid and very familiar Luca Signorelli, belonging to Sir Frederick Cook. A copy of the "Joconde" of Leonardo da Vinci,

lent by the Earl of Malmesbury, is so indifferent, so utterly wanting in the fascination of the original, that it does not even serve to sharpen our regrets. A much finer copy is that included in the rich collection of Italian masters brought together by Lord Wemyss, now at his country seat, Gosford, Longniddry. Perhaps it may not be too late to obtain this last for the exhibition. Strange, exotic, captivating in its eccentricity is the "St. Michael Overcoming Satan," by the Spaniard, Bartolommeo Vermejo. The climax of the Venetian Renaissance is, unfortunately, most meagrely represented, and, as a rule, by the poorest and most doubtful examples.

There are some interesting, though hardly first-rate, pictures of the earlier Netherlandish schools, the shining exception to second-rateness being the magnificent "Portrait of Lionello d'Este," by Roger van der Weyden, lent by Sir Edgar Speyer. Ascribed to Lucas van Leyden, but in reality, as we hold, by the "Master of the Death of the Virgin" (Joos van Cleve), is the fine "Portrait of a Young Man," lent by Mrs. Alfred Morrison. For his follower Bartholomäus de Bruyn the execution is too delicate. The accessories are, moreover, entirely in the style of the elder and greater master. We welcome the reappearance of Sir Frederick Cook's "Diane de Poitiers," by François Clouet. Of high importance, as splendidly representative of a painter too little known in England, is the "Christ Taking Leave of the Virgin," by Albrecht Altdorfer of Regensburg (Sir Julius Wernher). Only the "Crucifixion" of the Cassel Gallery, among the more serious works of this charming *fantaisiste*, equals this panel in interest.

Among the Dutch paintings of the seventeenth century will be found, in addition to the Rembrandts, a superb Frans Hals, all gray and yellow, with touches of black, lent by Sir Edgar Vincent, excellent specimens of Jan Steen, Terburg, Aalbert Cuyp, Jacob van Ruysdael, and some others. Triumphant in this ensemble stands forth the finest known example of the art of Philip de Koninck, a wonderfully solemn, spacious landscape, which is persistently ascribed to Rembrandt, notwithstanding an overpowering preponderance of authoritative opinion in favor of the view that it is the masterpiece of this gifted follower of his. The French masters of the eighteenth century are wholly unrepresented, while the group of British masters of the same period, though fairly large, contains but little to dazzle the connoisseur rendered fastidious by familiarity with the finest things of the school. One tame and uninteresting Goya—the "Doña Antonia Zarate," lent by Mr. Otto Beit—and another, strange, penetrating, and of the highest interest—the "Conde del Tajo," lent by the National Gallery of Ireland—will occupy the students and admirers of this strangely fascinating late Spanish master, who at one and the same time repels and commands. A magnificent group of drawings, British and foreign, must be dealt with separately. It must be mentioned, too, that the King is lending from Holyrood Palace the great altarpiece by Hugo van der Goes.

VELASQUEZ' IN PARIS.

Recently overhead in a Paris picture gallery—a fact.

First Dealer—"There are two Americans from the West in town who are looking for Velasquez."

Second Dealer (laughing)—"They'll have a hard time. How absurd!"

First Dealer (seriously)—"Why. Ils sont en train de leur en faire." (They're already making 'em for them.)

PARIS LETTER.

Paris, Oct. 10.

There is little of interest in art circles at present, save the simply awful autumn salon at the Grand Palais. The quiet detective work which is still going on, on the part of the Louvre authorities, in regard to the Mona Lisa theft, has brought no definite result, so far as the public knows, and the matter has settled down to a patient, if not hopeless, state of waiting and hoping for something to turn up.

The Louvre may congratulate itself, however, upon the recent acquisition of the "Apollo," by Nicolas Poussin, which has long remained in an English collection, and was remembered only as one of the works of a seventeenth century artist. Its beautifully painted draperies, fine form and delicate play of light are all thoroughly characteristic of the artist.

A daring daylight burglary has been perpetrated in the Museum at Castres, department of Tarn, valuable enamels and heraldic collections having been stolen. The thieves broke the glass case containing a rich chasuble, but found it too heavy to carry away. No one in the building seems to have been aware that anything unusual was going on. Some years ago the Museum was robbed of a part of its collection of old coins.

Ridgway Knight, the well-known American artist, has decided, for purely family reasons, to sell the old Chateau de Poissy at Poissy, on the Seine, where he has lived for many years. He selected the historic old place to work and live, in order to have a wider field from which to obtain atmosphere as well as the famous peasant maiden as subjects for his brush. The artist made some alterations in the Chateau, and converted two of the rooms into an atelier, in which there hangs a collection of rare old Dutch paintings and tapestries purchased in Holland. His life-size painting of "La Grande Sœur" occupies a conspicuous place in this room.

The municipality of the town of Conques, with the assistance of the Beaux Arts administration, has erected a special museum at that place for the celebrated Treasure of Conques, which was so much admired when shown at the Petit Palais at the 1900 Paris Exposition. This museum will soon be opened. It was built through fear of the destruction from fire, or loss through burglary, of the Treasure, which, until now, has been kept in a small room of an old abbey at Conques.

In the fortifications of Mount Valerien, near Paris, there is a little known small building, surrounded by a colonnade, in which are the lodging of the officers on duty at the fortress. Formerly the building served as a Trappist chapel. It is ornamented with a beautiful Greek fronton, whose bas reliefs, representing one of the scenes of the Resurrection, were sculptured by Cortot. When the definite dismantling of the fortress takes place, this chapel will be carefully conserved.

A comprehensive and interesting exhibition of Norman art is now to be seen and studied at Rouen, in connection with the Norman Millenaire, celebrated in that city this year. This exhibition, organized by several archaeologists and collectors, at whose head is M. Gaston Le Breton, director of the Ceramic Museum at Rouen, has three sections, namely, archaeology, popular art and a reconstitution of old Rouen, in the old church of St. Laurent—paintings, sculptures, engravings, laces, ceramics and ivories at the museum, and manuscript books and medals at the City Library. The display of old furniture and costumes, the reproduction of old buildings, and old and modern Norman faïences, is remarkable. Among the more important pictures shown are some sixty examples of Geri-

cault, some designs by Poussin, old portraits by Coypel and Tournieres, "La Famille d'Herbouville" by Jouvenet and an Interior by Lemonier. The collection of old engravings is also a remarkable one. American art lovers and collectors now in France should not miss this rare display.

BECKWITH ON SALON.

The following comment on the Autumn Salon in Paris is taken, by permission, from a private letter written by Carroll Beckwith, now in Paris, to an artist friend in New York, and is too pertinent and clever to be withheld from American art lovers:

"Last Saturday, Sept. 30, we attended the Vernissage of the Autumn Salon at the Grand Palais. Here my last hope for the salvation of French art vanished. Vast over-decorated galleries, crowded with a mob of strange and abnormal artists, male and female, and their admirers, walking amid acres of canvas, besmeared with paint, such as only an idiot child could produce. I could not laugh; I could not get angry, for I love France, and had my education and happy life here, surrounded by its intelligence, and in the gifted atmosphere of that day and time. I felt horribly depressed and sad. My wife felt nauseated and insulted, and wished to leave at once." Mr. Beckwith ends his comment on the display with some severe and deserved criticism on the astounding vulgarity and realistic treatment of the many female nudes shown.

A RARE TAPESTRY.

P. W. French & Co., of 142 Madison Avenue, will move on or about Jan. 1 to more spacious quarters in their new building, 6 East 56 Street, where they will occupy especially constructed galleries suitable for the display of their rare collection of tapestries.

Perhaps the most interesting of these tapestries is that on which are reproduced the Arms of Colbert, illustrated on page 7, one of a set of two that were woven in the Royal Gobelines establishment during the reign of Louis XIV. for Jean Baptiste Colbert, the Finance Minister of that sovereign, and for twenty-one years Superintendent of the Gobelines.

As will be remembered Colbert became Councillor of State, also Secretary to the Queen, and later Cardinal Mazarin commended him to Louis XIV., who made him Controller General of the Finances. He was the prime mover in the creation of the present Gobelines and in 1662 bought the "Hotel der Gobelines" and transferred it to the ateliers formerly existing in the Galleries of the Louvre under master weavers, and also those at Maincy. In 1667, the "Hotel des Gobelines" was transferred to Louis XIV. The original Gobelines was founded by Sully, Minister of Henry IV., and he leased the hotel above named and installed in it weavers imported from Flanders, to teach the French the Flemish method of weaving.

The French galleries also contain several fine old satinwood Adam commodes decorated by William Hamilton, R. A. and Angelica Kauffmann, and other interesting pieces of old furniture.

CLEVELAND, (O.)

An interesting exhibition of etchings by Maxime Lallane and Adolphe Appian is now on at the Taylor Gallery, which will be followed by one of the works of Axel Haig.

The third annual loan exhibition of paintings, including 30 canvases selected from the last Carnegie exhibition, opened Oct. 20 in the Taylor Gallery. Among the artists represented are Daniel Garber, Robert Henri, Ben Foster, Charlotte B. Coman, Gardner Symons and Ivan Olinsky.

ROCHEFORT ANSWERED

—(Continued from page 4)

perpetrated years ago, when some unknown hand concealed the signature of Hercules Seghers and substituted that of Rembrandt. Experts who have devoted their lifetime to the study of Rembrandt's work, such as Dr. Bredins, Dr. Bode, Curator of the Royal Museum of Berlin, and Emile Michel, the noted French authority, had declared this painting genuine."

"I have had personal experience in catching art experts at fault. I was present one day at an important sale of paintings, when I saw a noted Parisian art dealer, who counts many American millionaires among his customers, bid a picture by Casanova up to \$2,800. The painting, in my mind, was not worth over \$240. 'I know it,' replied the expert, in a tone of mystery, 'but it is not a Casanova. It is in reality the replica of a Fragonard in the Louvre.' But the expert overlooked the fact that the painting attributed to Fragonard was really by Casanova, and so it is probable that America now possesses a Fragonard of the same authenticity as the particular one owned by the Louvre."

After retelling the well remembered Tiara of Saitapherues—on which the Louvre was swindled. Mr. Rochefort proceeded:

"Many spurious works of art have thus found their way into the Louvre, but our society of 'Amis du Louvre' has gradually succeeded in eliminating them. I was instrumental, for my part, in having removed from the Louvre a painting attributed to Fragonard, the work of one of his pupils, and one attributed to Greuze, painted some forty years after his death. On the other hand, I have known of instances when originals have been declared copies. One day at a public sale I saw a painting which I remembered Courbet had given me while we were both in exile at Geneva, and which I had later given to a poor artist. The auctioneer announced it as 'attributed to Courbet.' I protested and narrated the incidents surrounding the gift, but the painting was nevertheless sold as a copy for much less than it was worth. A few weeks ago I visited the exhibition of Dutch Masters in the Tuilleries Gardens when I came across a painting of the 'Crucifixion' by Rembrandt, which I had owned in my youth and catalogued as painted by Van Dyck. I told the organizer of this exhibition that I had once bought this picture for \$20, and knew it to be positively a Rembrandt. He laughed and replied: 'Well, it is a Van Dyck now and its present owner would not part with it for \$20,000.'"

"Some fakes are taken for real masterpieces," concluded M. Rochefort. "Worthy works of art are branded as copies, the leading art galleries of the world contain modern old masters, experts are caught at fault at every turn and are utterly unreliable, so what is one going to do, after all?"

An American Reply

One of the most widely known and prominent of American art collectors, and a man of knowledge and experience, but who modestly declines to have his name made known, interviewed by the *Art News* representative, said:

"M. Rochefort is worth listening to. He is always interesting, and, while his statements may not always be quite accurate, his views command a certain respect, owing to the years he has identified himself with art matters and his personal love for, and ownership of, pictures. He tells us that he has owned four Rembrandts, one now in the Amsterdam Gallery, and that since his youth he has loved and collected paintings."

"All this, and also the fact that a man may be able to buy to advantage for him-

self, does not give him an authoritative position in the art world. M. Rochefort is a brilliant feuilletonist, a man of letters, undoubtedly responsive to all the emotions that art evokes in a man of culture, but among those art lovers through whose painstaking research the present knowledge of old art has been so widely extended, his opinions have little or no weight."

"Owing to his literary ability and the charm of his conversation his interviews have been accorded great attention, and he is now quoted especially in disparagement of American owned old paintings. As long as M. Rochefort contents himself with glittering generalities, one is quite satisfied to read and enjoy his sayings, but when he makes specific statements he at once becomes indefinite, often inaccurate, and the value of his opinions is thus sadly impaired."

"In the 'Times' interview he states that there are 2,500 Rembrandts in America. Where did M. Rochefort get his figures? Why did he not say 25,000? His remarks on this subject are preposterous. The Rembrandts in America are those known and classified. Their number is about 80 and they are described and quoted by authorities such as Bode, Bredius or Valentiner."

"It is possible that there may be here or there in some collection a Rembrandt still unknown, perhaps bought over 40 or 50 years ago, which may come to light some time, but approximately the number owned in America is 80. Dr. W. R. Valentiner, of the Metropolitan Museum, says that this number is substantially correct. Dr. Valentiner is one of the recognized authorities on old art in the world, has written on Rembrandt and also collaborated with Dr. Bode on the standard work on the master, published by the latter."

"The Rembrandt story can be passed without any further comment, except for one further detail. M. Rochefort speaks of the 'Mill' as belonging to Mr. Frick. Mr. Widener is the owner, but this slip can easily be condoned. All American multi-millionaires look alike to M. Rochefort. He speaks of the signature of Rembrandt on this work as above that of Seghers. The fact is that the picture has no signature at all, no matter how much people have tried to read one into the crackle of the picture. Let the Seghers' legend pass. Peace to the ashes of its imagination!"

"M. Rochefort further says that the Van Dyke belonging to Mr. J. P. Morgan, and the Rubens owned by the Emperor of Germany (these pictures are both in Europe and really are not germane to the subject of discussion) would not be considered genuine were they in other hands. This is an insinuation that he does not believe them to be genuine, and this is absurd. Both pictures are well known and genuine without a doubt. The Van Dyke has a long and authentic history and is very beautiful—the Rubens also. All the great authorities know these pictures, and were there any flaws worth picking in them, they would have been pointed out long ago."

"Of course there are pictures in America that have been foisted on ambitious buyers without knowledge, but this also occurs frequently in Europe, where there are bogus paintings in many private collections. The American collector of today of any experience is, as a rule, as well posted as his European confrère. He will, under no circumstances, buy an expensive picture without assurance that it has been vied by accepted authorities on these matters. This refers especially to collectors of wealth who have, through lack of experience and education, no knowledge of the genuineness of a picture, and are influenced either by a real love of form

(Concluded on page 7)

AROUND THE GALLERIES

Mr. Louis Ehrich will sail from London today on the Minnetonka.

Mr. Edmund Knoedler, of Knoedler & Co., sailed on La Savoie Oct. 5 to spend the winter in Europe.

Messrs. Scott and Fowles were fortunate enough to secure from the collection of the late Charles Wertheimer, with other noted canvases, the full length seated portrait by Gainsborough of "Mrs. Thicknesse." This celebrated picture, now here, while among the very best works of the English master, is little known to the art public. It is among the very few of his canvases which bears his full signature. The portrait is one of the third wife of Governor Thicknesse, when she was Miss Anne Ford, and the artist painted in the background a viol de gamba, the same which played so important a part in the painter's life story, and which was the cause of his removal from Bath to London. The viol was much coveted by the artist, who offered a hundred guineas for it. The instrument was given him on the understanding that he would paint the portrait of Governor Thicknesse as a companion to that of his wife. How he did not paint the portrait and returned the viol de gamba is too long a story for this column. The portrait is one of the finest imaginable and thoroughly characteristic in every way. Scott and Fowles are to be congratulated upon its acquisition.

The new Ralston Galleries at No. 567 Fifth Ave. (Windsor Arcade) will open Oct. 25. They have been arranged and decorated with much taste and skill, and will be among the handsomest of the new picture galleries on the Avenue.

The new Paris galleries of C. and E. Canessa, No. 125 Champs Elysées, adjoining the Carlton Hotel, were visited by many American collectors and art lovers the past summer, all of whom expressed their admiration and delight in the spaciousness of the six galleries and the arrangement, decorations and furnishings of the entire hotel. Entering from the large hallway on the ground floor, one finds small galleries on either side, simply yet richly furnished, where are shown some of the rare early Greek marbles for which the house is famous. On the second floor there are four spacious and beautifully lit galleries for the display of choice pieces of bronze, early Italian potteries, rock crystal, the splendid altar tryptich from the Cathedral of Pavia, and a few fine old pictures, including two Italian primitives, a splendid example of Bellini, and a remarkable pair of portraits of a Dutch gentleman and his wife, by Elias—striking and characteristic works. The Messrs. Canessa are to be congratulated on this new and beautiful home for their rare and choice art treasures, which will be, especially from its location, a favorite resort for American art lovers when in Paris.

Mr. Amadee Canessa of C. and E. Canessa, arrived on the Kaiser Wilhelm der Grosse from Paris on Tuesday last. The importations of the House are unusually important this Autumn, Mr. Canessa said, and include an unusually important collection of early gold coins and medals, some rare old wood carvings, and a number of most valuable antiques, some of the choicest for Mr. Pierpont Morgan. The beautiful altar tryptich from the Cathedral of Pavia, Italy, shown recently at the Paris Galleries, will not be brought over for the present.

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MANY readers of the AMERICAN ART NEWS will from time to time come into possession of Pictures or Objects of Art which may be of considerable value.

The Expert Department of the BURLINGTON MAGAZINE has a special system of meeting such cases. On payment of a Preliminary Fee of Five Shillings (even this is remitted in the case of Annual Subscribers to the Magazine), the enquirer will be authoritatively informed whether the work of art submitted is of any considerable value. Should it prove valuable, a special opinion and guarantee from well-known experts can be subsequently arranged. Should it be valueless, no further expense whatever is incurred.

Full particulars sent on application.

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ADVERTISE IN THE
AMERICAN ART NEWS

Mr. Edouard Ziegler of the house of Henry Reinhardt, arrived on the Victoria Luise on her last trip, and is now at the new Reinhardt Galleries in the Windsor Arcade.

The New York, Chicago and Paris house of Henry Reinhardt will formally open its new galleries on the ground and second floor of the Windsor Arcade Nov. 1. The galleries include a spacious and handsome entrance room, beautifully and simply decorated with entrance from the Avenue, next the corner of the Arcade at East 46 St. From this room one is carried by a new and model elevator, one flight to a suite of three large galleries and a smaller salesroom—the larger gallery fronting on the Avenue—a well-lit and fine room, and the two adjoining galleries, fronting on 46 St. and opening the one into the other. The large Fifth Ave. gallery is hung in dark red, the adjoining gallery in green and the interior one in red again. The general effect is strikingly good and the fine old and modern pictures for which the house is noted will be shown to the best advantage.

Under the title of Keeble, Limited, a co-partnership has been formed by Mr. Frank H. G. Keeble, formerly of K. J. Collins & Co., and later with Augustus Clarke, and Mr. Boudinot Colt, whose place of business for the work of interior decoration, etc., will be at No. 40 West 38 St.

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ROCHEFORT ANSWERED

—(Concluded)

and color, who are without technical knowledge, or such as buy great names in order to be known as the possessors of what the world esteems as great pictures. In either case the result is the same; the acquisition of rare and, as a rule, genuine works of art.

"The connoisseur can always buy on his own judgment, and if it is good the 'expert' will sustain it. Many dealers who have doubtful pictures sneer at 'experts,' speak of their fallibility and mention isolated cases where there is a disagreement, while even the greatest expert is not infallible. If the cases of disagreement are really examined, they are few, and considering the number of pictures, the unanimity of expert opinion is surprising. Take Rembrandt for instance. Out of 700 pictures

the Roger Van der Weyden and the Jacques Daret are works of exquisite quality and of the highest rank. Mr. John G. Johnson of Philadelphia has in some ways the finest private collection of old masters in the world. Many other collectors, little known to the outside public, have wonderful old pictures. The few people, among them several Western collectors, who have been deluded by dealers into buying old copies of English portraits and goods of such ilk are rapidly passing away, and will soon be as extinct as the works of the Hudson River School or the Dodo.

"One word more as regards 'experts.' There are a number of men with long and unkempt locks who pose as 'experts.' They either write stupid books, lecture or conduct parties through museums, explaining why Ruysdael was a gloomy artist or Van de Neer painted moon-



"ARMS OF COLBERT"

(Gobelin Tapestry—Size 6 ft. 8 in. x 9 ft. 5 in.)

At P. W. French Gallery.

For Description See Page 5.

accredited to this master there are hardly ten regarding which there is any dispute—the Deleroff picture, the one belonging to Baron Alphonse de Rothschild, given by some instead to Drost (?) and the one in the Collection Weber in Hamburg, considered genuine by De Groot, but doubted by Bode, Bredius, Valentiner and several others, the whole being a little more than 1% of all the Rembrandt pictures. This percentage of doubt is smaller than could obtain in any other calling which calls for so-called 'expert' knowledge, except mathematics. One will find that the majority of 'experts' will solidly incline to one opinion and do so without consultation.

"Old masters are so well represented in America that Dr. Friedlander, the acknowledged authority on Dutch and Flemish primitives, says that no one can study the art of this period without having seen the examples in American collections. The recent loans of Mr. J. P. Morgan to the Metropolitan Museum;

light scenes. These men are quite harmless and not to be taken seriously. They have no standing as 'experts,' although they may have some knowledge of art. In Europe such men as Bode, Bredius, Berenson, Friedlander, Hulin, Ricci and the Beruetes, father and son, are the leaders of opinion. Younger men such as Voss, Olderboung and Binder have also good standing as to the works of the various masters and schools to which they devote themselves, while in America there is Dr. W. R. Valentiner of the Metropolitan and possibly two or three other lesser lights.

"To sum up, while bogus pictures, like the poor, will be always with us, Americans are not as gullible as M. Rochefort would make them appear. The old order maketh way for the new. The foreign nobleman with his fake copies on the walls of his ancestral (?) halls no longer hoaxes the American collector, who buys with caution and judgment, and keeps abreast of the best opinions of the day."

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